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JOHN WHITE ALEXANDER
MEMORIAL EXHIBITION

MCMXVI



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PITTSBURGH



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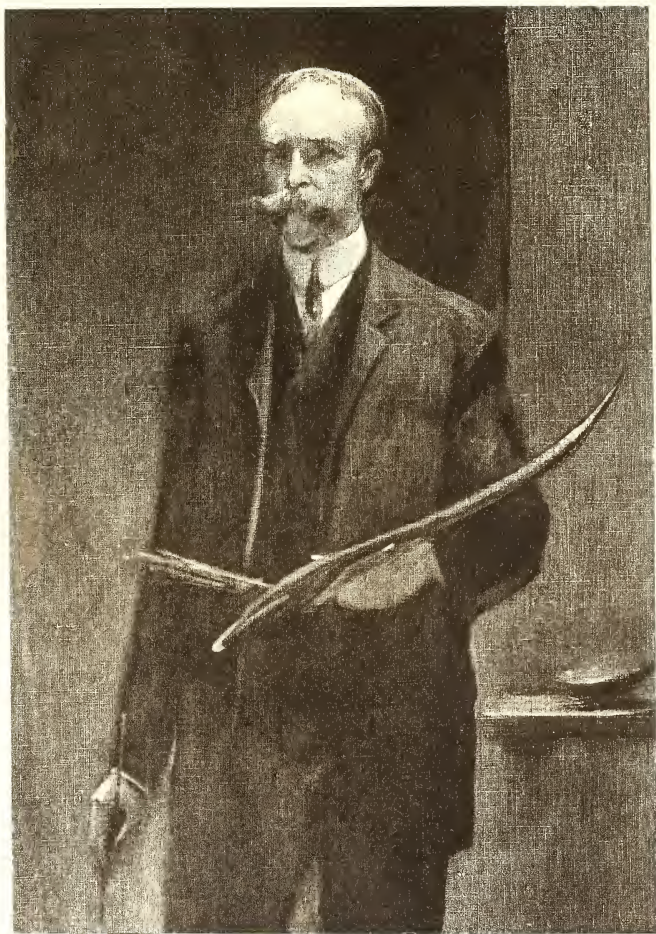
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JOHN WHITE ALEXANDER

CATALOGUE OF PAINTINGS
JOHN WHITE ALEXANDER
MEMORIAL EXHIBITION

MARCH MCMXVI

DEPARTMENT *of* FINE ARTS
CARNEGIE INSTITUTE
PITTSBURGH

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JOHN WHITE ALEXANDER



Truly, John Alexander's life was the expression of a gentle spirit; and his kindly character, his constant patience and forbearance, his ever-ready helpfulness and thoughtful consideration for others shone out in every relation of life. His heart went out in sympathy to the student and to the young painter. Never did a boy or girl go to him for a word of advice or an act of helpfulness and come away disappointed.

These characteristics bound to him, by an enduring and grateful bond, all with whom he came into personal relationship,

and therefore, the memory of his friendship is a priceless heritage to very many ; these qualities endeared him to men in every land, and these are the qualities by which he will long be remembered: for, "Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease," but happily the qualities of charity, forbearance, and love will continue in the hearts of men forever.

As I turn in memory to the years that are past, there come to me pleasant visions and recollections of mutual hopes and ambitions. As one who has passed through a beautiful valley looks back and sees with distinctness only a few outstanding forms, so these memory pictures appear. I see my friend as a youth of seventeen, graceful and joyous, established in a small studio overlooking a narrow street in Pittsburgh, and beside him is a southern boy of about the same age, a crayon por-

trait artist, Robert Burns Wilson, who had but recently appeared in our midst. Wilson will be remembered as a sincere poet, a painter using words as his medium and one whose remarkably beautiful descriptions of nature and of nature's moods later won for him an enduring place among men of letters. My next memory glimpse shows me the two lads, each of whom was destined to attain distinction, as they push off from the shore in a tiny boat for a romantic inland voyage down the beautiful Ohio River. And now it is a perfect day in June, and he and I, together, are journeying toward an historic Pennsylvania village called Ligonier, which lies among the foothills of the Allegheny mountains, where we had planned to sketch for a brief time along the shores of a beautiful trout stream which flows past Kissel's Spring. And now I see him at Pölling, one of a merry, jovial group of students playing innocent

pranks upon a fellow; and again, at Venice, the friend and companion of Whistler, of whose warm affection for the young painter I had personal knowledge. And now I see him in the full realization of his ambition and power at Paris, honored and beloved by the ablest painters of France. Finally I see him in his native land, the recipient of the highest distinction American artists can confer upon a fellow-painter, the Presidency of the National Academy of Design, and I think of the very little lad whom I did not know, and who ran hither and thither on the streets of Pittsburgh with a telegraph messenger's bag slung upon his shoulder. Thus do these pleasant visions of the past come to me, recalling incidents of years that are gone.

John Alexander's record of achievement is one of the brilliant pages in the history of American art, and the estimate in which he is held by the great painters of our time is the confirmation of the suc-

cess he had won. His works possess qualities of refinement and grace, and in the field of portraiture, unerring perception of character and a simple directness which are charming to the last degree. The portrait of Mrs. Wheaton, for instance, is a modern masterpiece, representing, as it does, with unqualified truthfulness and at the same time with the utmost delicacy and precision, the character of a charming personality. The dominating note in John Alexander's painting is the exquisite quality of perfect tone, and this, of course, implies refined and beautiful color. Added to this there is always the expression of grace and beauty of line. These are among the higher qualities in art and they but reflect the innate taste and the power of selection of the painter. His early drawings of famous men made for the Century Magazine will be recalled as masterpieces of simple and direct delineation of character, and his later paintings

are notable for the same charms of simplicity and directness. More and more he seemed to realize that the interpretation or presentation of character is not dependent upon minute detail, but upon broad and expressive form. His portraits in this respect represent keen insight combined with breadth and power.

J. W. B.

JOHN WHITE ALEXANDER

John White Alexander was born in Allegheny, Pennsylvania, October 7th, 1856. During his early boyhood he lived with his grandparents, his father and mother having died when he was very young. When he was twelve years old he left school and took a position as messenger in the Pittsburgh office of the Atlantic and Pacific Telegraph Company. Colonel Allen, the President of the Company, became interested in the boy, and upon the death of his grandfather, adopted him and took him into his own home. Perhaps the most important incident of these early years was the trip which he made in a skiff down the Ohio and Mississippi rivers, with Robert Burns Wilson.

Alexander lived with Colonel Allen until he was about eighteen, when he went to New York, with the purpose of

studying art. There he secured employment with Harper & Brothers, although it was some time before he was given a place in the illustrating department. Charles Parsons was then at the head of this department, and during those years Mr. Parsons gave Alexander valuable help and encouragement. At that time illustrations for the magazines were made by working directly upon the wooden block, several men frequently working upon the same block; and this was the work assigned to Alexander when he was transferred to the illustrating department. He usually put in the figures, but such composite illustrations were often unsigned. We do not, in turning to the old files of Harper's, find much that throws light upon this period of Alexander's work, although there appear occasional cartoons, signed "Alexander," from about September 18, 1875, until the middle of 1877, which are very interesting and amusing. In Harper's

Weekly of September 18, 1875, is a cartoon "Rags! Rags! More Rags! the campaign cry of the Ohio Democracy." Another political cartoon appears on July 29, 1876, and again on February 24, 1877, we find another. In midsummer, 1877, what is known as the "Great Strike" occurred in Pittsburgh, a tragic event in the history of the Pennsylvania Railroad. Alexander must have been in Pittsburgh at that time, as a number of large full, or half page sketches of the riots and conflagrations, signed "J. W. Alexander," appeared in Harper's Weekly on August 11, 1877. "The great strike. The work of destruction in Pittsburgh," "Pittsburgh in the hands of the mob. Burning and sacking freight trains, P. R. R.," "Burning of offices and machine shops, P. R. R.," "Burning of the round-house at Pittsburgh," "Panoramic view of the ruins of the burned district": these titles tell the story, and the sketches are a

graphic record of the fearful destruction which occurred. Later on Alexander had frequent signed illustrations in Harper's publications, and also in the Century, but this was after he had gone abroad, and not during those first apprentice years.

Thomas Nast, E. A. Abbey, Stanley Reinhart, and A. B. Frost were all working for Harper's when Alexander first went there, and we know that Alexander was in close touch with these men, and that in many cases the friendships which were formed in the old Harper's establishment, lasted throughout his life.

Alexander remained for about three years with Harper & Brothers, and until he had saved three hundred dollars. Then, late in the summer of 1877, he and his friend Albert G. Reinhart, sailed from Philadelphia for Liverpool. After a short time spent in London, they went to Paris, where they were disappointed to find the "École des Beaux Arts," which they ex-

pected to enter, closed for repairs. Reinhart suggested that, as he knew a few words of German—neither of them knew a word of French—they should go to Munich.

In Munich Alexander studied for about three months, in the class of Prof. Benzcur at the Munich Academy of Fine Arts. But the expense of living in the city was comparatively high, and Alexander was not in sympathy with the severe and academic method of the school, so he presently decided to go to Pölling in Northern Bavaria, where there was at that time a small colony of American artists, among others J. Frank Currier, Walter L. Shirlaw, Joseph De Camp, and Ross Turner. There Alexander first started to paint. From Pölling he sent, at the suggestion of Prof. Benzcur, some of his drawings to the Students' Exhibition at the Academy of Fine Arts in Munich, and he was awarded a bronze medal, his

first honor. The time spent in Munich and Pölling was just about two years, embracing 1878 and 1879.

After leaving Pölling, Alexander joined a class of art students, which Frank Duveneck had arranged to take to Florence. Duveneck and Alexander went ahead to find studios, and in the course of a month the others, numbering twenty-three in all, joined them in Florence, where they spent two winters. The summers they spent in Venice, and it was in Venice that Alexander first met James McNeill Whistler, who was then making the series of Venetian etchings, which have since become so famous. Alexander was working one day, with his easel up, in an out-of-the-way corner of Venice, when a stranger came and looked over his shoulder and made some criticism of his work. It proved to be Whistler, and the acquaintance which developed into a warm and lifelong friendship dated from that day.

During these years abroad Alexander made his living by sending drawings back to Harper's. Later, in Florence, he started an art class, which proved very successful. In fact, so much of his time and strength became absorbed in the task of teaching that he realized that his own work and development were likely to be hampered. This really determined him to return to America.

Upon his return he had no money, and he found little or no opportunity in Pittsburgh, where he went first, to carry on his work. Harper's gave him illustrating to do, and early in the spring of 1881, he and Fred Muller made a voyage down the Ohio and Mississippi rivers in the tow-boat of a large coal fleet. The voyage is described by Mr. Muller in an article called "King Coal's Highway," which appeared in Harper's Monthly in January, 1882, and for which Mr. Alexander made a series of illustrations.

Alexander soon returned to New York, where he took a studio in the German Bank Building, on the corner of Fourth Avenue and Fourteenth Street. There Mr. Henry Harper, of Harper & Brothers, gave him his first commission to paint a portrait of his little daughter. He stayed in the German Bank Building studio until he moved into a studio in the Chelsea Building, 222 West Twenty-third Street, which he occupied until 1890.

During this period when he was living in America, after his return from Florence, Alexander spent two summers abroad. The first summer, in 1884, he went to Spain and Morocco; the second summer, that of 1886, he went for The Century Company to do work for the magazine. That was the summer when he did a series of portraits, among others those of Thomas Hardy, Alphonse Daudet, Austin Dobson, George Bancroft and Robert Louis Stevenson. Stevenson was living at Skerry-

vore, Bournemouth, in the south of England, and Alexander stayed with him there, having had an introduction to him from Edmund Gosse. On July 11, 1886, Stevenson writes to his family about the portrait, which was published in the *Century* for April, 1888; and later in a letter written to Henry James, Stevenson again refers to Alexander, this time to "the dear Alexander" whom he says he has just seen. The portrait of George Bancroft appeared in the *Century* for January, 1887, and the Hardy portrait in July, 1893. Alexander also spent a month or six weeks in Ireland that year, doing a number of illustrations, interesting landscape sketches, for a series of articles about Ireland, by Charles de Kay, which appeared in the *Century* during 1889 and 1890.

A year after Alexander came home from this second summer spent abroad, in 1887, he married Elizabeth Alexan-

der. Mr. and Mrs. Alexander lived in New York for three years after their marriage. Then, early in 1890, they went abroad, because Mr. Alexander had had a serious attack of grippe, which left him in a much weakened condition. They expected to stay two years and stayed eleven; years rich in happy associations and friendships, and especially notable because of the distinguished honors and professional recognition which came to the young painter. The Alexanders lived in Paris, first at 31 boulevard Berthier, and later at 190 boulevard Malesherbes, and they were in touch with French life and French art in a peculiarly intimate sense. Few Americans have more happily taken their place in the social and artistic life of a foreign city.

Alexander received marked recognition for the first time in the Spring of 1893, at the exhibition of the Société Nationale des Beaux-Arts in Paris, to which he had

sent three portraits. These appeared under the titles of "Portrait Gris," "Portrait Noir," and "Portrait Jaune." This group was the feature of the Salon, the paintings were marked number 1, were hung together in a panel, and the young painter was immediately afterward elected associate of the society. This success was followed by the exhibition at the Grafton Gallery in London, of two portraits which were given a place of honor. The next year, in the Spring of 1894, he exhibited a group of five portraits and two compositions at the exhibition of the Société Nationale des Beaux-Arts; and in June of that year he was elected to full membership in that society, being made a "Sociétaire," with the privilege of exhibiting "hors concours," of voting with the society and of serving on its juries.

This distinguished honor by the French society placed Mr. Alexander at once in the front rank of the younger painters.

His ability was recognized and his success as a painter was assured. Recognition in other cities followed closely upon the Paris success. He was invited to contribute to the exhibitions of Europe and of the United States. Medals and awards came to him from most distinguished sources, and, today, scarcely a permanent collection, national or civic, but contains an example of his work. The Luxembourg in Paris; museums in St. Petersburg, Odessa and Vienna; in New York, Chicago, Philadelphia, Washington, St. Louis, Pittsburgh, Cincinnati, Minneapolis and Providence; Stevens Institute of Technology; Princeton, Yale, Harvard, and Columbia Universities; the list shows a wide representation.

Mr. Alexander took an active interest in the work of various art organizations, and at the time of his death he was associated as officer or member with twenty such art organizations, an unusual record. He was

President of the National Academy of Design, the National Institute of Arts and Letters, the MacDowell Club, the National Academy Association, and the School Art League of New York; he was Vice-President of the society of Mural Painters; he was a director of the American Federation of Arts, Washington, D. C.; he was a member of the American Academy of Arts and Letters, the American Fine Arts Society, the Fine Arts Federation of New York, the Architectural League of New York, the National Association of Portrait Painters, the American Academy in Rome, the Paris Society of American Painters, and of the Royal Society of Fine Arts, Brussels. He was a charter member of the International Society of Sculptors, Painters, and Gravers, London; and an honorary member of the Secession Society, Munich, Secession Society, Vienna, Royal Society of British Artists, London; American Institute of Architects, and of

the Society of Illustrators, New York.

The list of his medals and awards of honor is further evidence of the recognition which has been accorded to Mr. Alexander as a painter of unusual ability and distinction. In 1897 the Pennsylvania Academy of the Fine Arts, Philadelphia, awarded him the Temple Gold Medal, and in 1904 he was awarded, by the same institution, the Gold Medal of Honor. In 1911 he received the Medal of the First Class at the International Exhibition at Carnegie Institute, Pittsburgh. At the Exposition Universelle, Paris, in 1900, at the Pan-American Exposition at Buffalo, in 1901, at the Universal Exposition, St. Louis, in 1904, and at the Panama-Pacific International Exposition at San Francisco, in 1915, he received gold medals of honor. In 1899 he was awarded the Lippincott Prize by the Pennsylvania Academy of the Fine Arts; in 1901, the Carnegie Prize by the Society of American Artists, New

York; and in 1903, the Corcoran Prize by the Society of Washington Artists, Washington, D. C. His first medal was awarded to him at the Students Exhibition at the Royal Academy of Fine Arts, Munich, about 1879. Princeton University conferred upon him the honorary degree of Master of Arts in 1892, and the honorary degree of Doctor of Literature in 1909. In 1901 he was made a Knight of the Legion of Honor by the French Government.

In the Library of Congress, Washington, D. C., are six lunettes, "The Evolution of the Book," and in the Carnegie Institute are forty eight panels, the "Crowning of Labor," which represent his achievement in the field of mural decoration.

In 1901 Mr. and Mrs. Alexander with their son James, came to America, and from that time until his death, on the 31st of May, 1915, Mr. Alexander lived in New York at 116 East Sixty-fifth Street. During those years he gave freely of his time

and strength to further the interests of art in America. It would be impossible to estimate the amount of vital energy and of real service which he gave to various art organizations and projects. And especially was he eager and glad to serve in any way the interests of Pittsburgh. Over and over again he came to serve on the international juries of award at Carnegie Institute. Each year he sent important canvases to the exhibition. He was made a member of the Art Commission of Pittsburgh when it was organized in 1895, and he took an active interest in its work. And he came back always with a feeling of pleasure to his home city.

CATALOGUE

ACKNOWLEDGMENT

The Department of Fine Arts makes grateful acknowledgment to those who have generously lent paintings for exhibition.

The names of contributors appear in the text of the catalogue.

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- 2 **The Blue Bowl**
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- 3 **Sunlight**
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- 4 **Phyllis**
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- 6 **Isabella, or The Pot of Basil**
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- 7 A Ray of Sunlight
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- 8 A Quiet Hour
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- 9 A Woman in Rose
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- 13 Portrait of Dr. John F. Weir
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- 18 The Tenth Muse: Portrait of John W. Alexander
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- 32 Portrait of Dr. Henry Van Dyke
33 Portrait of Mrs. Van Dyke and
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- 34 Portrait of Joseph Jefferson, as "Bob
Acres"
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36 Portrait of Mark Twain (Sketch)
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Hampshire
42 Landscape painted at Cornish, New
Hampshire
43 Landscape painted at Cornish, New
Hampshire

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49 The Green Gown
50 The Glass Bowl
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52 The Gossip
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54 The Green Bow
+ 55 The Butterfly
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58 Study in Black and White
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60 The Bronze Bowl
61 Girl Reading
62 Juliette Very
63 Study of Old Cole
64 Aurelia

- 65 Marine
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73 Study in Tone
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76 Flowers

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- 80 **White Birches**
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- 81 **Geraldine**
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- 82 **Portrait of Mrs. James B. Oliver**
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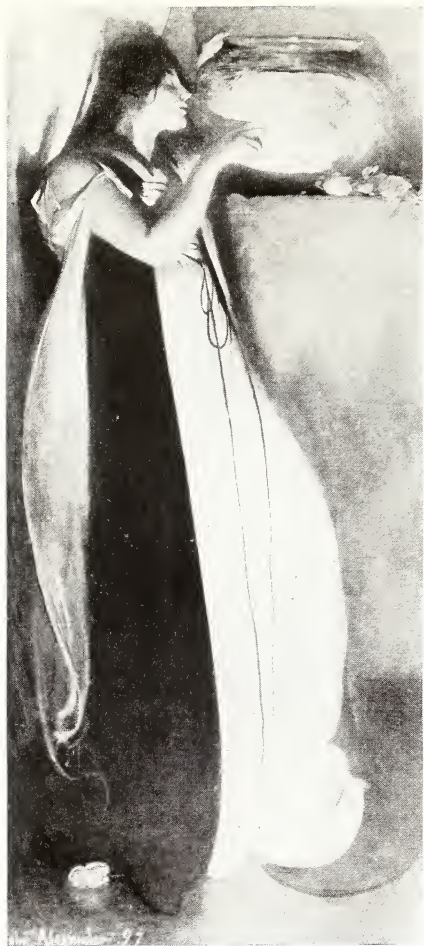
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Owned by the Pittsburgh High School

Peggy
Owned by Mr. Laselle

Mr. Charles H. Russell
Owned by Mrs. C. H. Russell

Miss Stanton
Owned by Mrs. J. S. Stanton

Boy with Ball
Mrs. Waters
Owned by Mrs. Dudley Waters

Mr. Chadbourn
Mrs. Chadbourn
Mr. Chadbourn, Jr.
Owned by Mr. Chadbourn

PORTRAITS PAINTED BETWEEN OCTOBER,
1904, AND OCTOBER. 1905

W. B. Gunnison
Owned by Erasmus High School, Brooklyn

- Col. George Harvey
Owned by Col. George Harvey
- Mr. McCurdy
Owned by Mr. R. McCurdy, Jr.
- Chancellor William Jay Magie
Owned by Miss Magie
- Judge Van Sycle
Owned by Trenton State House, Trenton, N. J.
- Judge Van Sycle
Owned by Elizabeth Bar Association, Elizabeth, N. J.
- Judge Van Sycle
Owned by the Van Sycle family
- Mr. Bronson
Owned by the Knickerbocker Club, New York
- Prof. C. Chandler
Owned by Columbia University, New York
- Mrs. Clarence Mackay
Owned by Mr. Clarence Mackay
- Mrs. Sara Whitman
Owned by Radcliffe College, Cambridge, Mass.
- Mr. Spellman
Owned by Mt. Auburn Association, Boston, Mass.
- Mrs. Haven
Owned by Mrs. Haven

Mrs. Ryerson
Miss Ryerson
Owned by Mr. Edward Ryerson

PORTRAITS PAINTED BETWEEN OCTOBER,
1905, AND OCTOBER, 1906

Mrs. Carter
Owned by Mrs. William Carter Dickerman

Mrs. William Carter Dickerman
Owned by Mrs. Carter

Mr. C. N. Bliss
Owned by the New York Hospital

Mr. William Bunker
Owned by Mr. William Bunker

Mrs. William J. Curtis
Owned by Mrs. William J. Curtis

Miss Wheeler
Owned by the Wheeler School, Providence

Mr. W. Van Orden
Owned by Miss Van Orden

James W. Alexander II
Owned by Mrs. John W. Alexander

Miss Helen Beatty
Owned by Mr. John W. Beatty

Mrs. McMurtry

Mr. McMurtry

Owned by Estate of Mr. McMurtry

PORTRAITS PAINTED BETWEEN OCTOBER,
1906, AND OCTOBER, 1907

Mr. Worthington Whittredge

Owned by The Century Association, New York

Mr. Charles Lanier

Owned by Mr. Charles Lanier

Mr. Charles Lanier

Owned by the Chamber of Commerce, New York

Sketch of Booth Tarkington

Owned by Estate of John W. Alexander

Miss Eilene Osborne

Owned by Mr. William C. Osborne

Master John Duncan

Owned by Mrs. Stuart Duncan

The Tenth Muse: Portrait of J. W. Alexander

Owned by James W. Alexander, II.

PORTRAITS PAINTED BETWEEN OCTOBER,
1907, AND OCTOBER, 1908

Sisters

Owned by Miss Skinner

Mrs. William Roelker
Owned by Mr. William Roelker

President Arthur
Owned by the Chamber of Commerce, New York

Miss E. B. Alexander
Owned by Mrs. Henry A. Alexander

Portrait
Owned by Mr. Edward Bok

Mrs. Borden Harriman
Owned by the Colony Club, New York

PORTRAITS PAINTED FROM 1908 TO 1909

Mrs. James McCosh
Owned by Princeton University

PORTRAITS PAINTED FROM 1909 TO 1910

Dr. Hyde
Owned by Bowdoin College

Mr. H. H. Porter
Owned by G. F. Porter

Mr. Hanna
Owned by Mr. Hanna

PORTRAITS PAINTED FROM 1910 TO 1911

Miss Mary Emma Woolley
Owned by Mt. Holyoke College

Mrs. F. W. Hallowell
Owned by Mrs. Hallowell

Ex-President Grover Cleveland
Owned by the Chamber of Commerce, New York

Mrs. Ambrose Monell
Owned by Mr. Ambrose Monell

Mr. A. Barton Hepburn
Owned by Mr. A. Barton Hepburn

Mr. Lowe
Mrs. Lowe
Owned by Mr. Houston Lowe

Judge Rollins
Judge Fitzgerald
Owned by City of New York, City Hall

PORTRAITS PAINTED FROM 1911 TO 1912

Two Kilbourn Children
Owned by Miss Skinner

Mr. Garman
Owned by Mrs. Garman

Miss Maude Adams

Owned by Miss Maude Adams

Mrs. Hunt Henderson

Owned by Mr. Hunt Henderson

Mr. H. H. Porter

Owned by Mr. H. H. Porter, Jr.

McLean Portrait

Owned by Carnegie Library, Fort Worth, Texas

Mrs. John W. Alexander

Owned by Mrs. James W. Alexander, Jr.

Judge Ward

Owned by the City of New York, City Hall

Helen Gertrude

Owned by Mrs. Henry Alexander

Mrs. Mitchell

PORTRAITS PAINTED FROM 1912 TO 1913

Dr. John F. Weir

Owned by Yale University

Mrs. Thruston Wright

Owned by Mrs. Thruston Wright

Dr. Manning

Owned by Trinity Chapel, New York



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MEMORIES

Dr. Slocum

Owned by Columbia University, New York

Dr. Alexander C. Humphreys

Owned by Stevens Institute of Technology

General Scofield

Owned by U. S. Military Academy, West Point

Mrs. Potter

Mrs. Goodyear

Mrs. Daniels with two Children

Owned by Mrs. Goodyear

PAINTINGS

Study of Old Cole. 1881

Owned by Mrs. John W. Alexander

Pink Roses. 1885

Owned by Mrs. John W. Alexander

White and Pink Roses. 1886

White Birches. 1890

Owned by Mrs. A. G. Hoffman

Landscape Painted at Cornish, New Hampshire. 1890

Landscape Painted at Cornish, New Hampshire. 1890

Landscape Painted at Cornish, New Hampshire. 1890

Landscape. 1890

Owned by Estate of John W. Alexander

Landscape. 1890

Owned by Mrs. John W. Alexander

Reflections. 1893

Owned by Estate of John W. Alexander

Woman in Gray. 1893

Owned by the Luxembourg Museum

Sunlight in Mirror. Painted at Étretat. 1894

Girl in pale green with sash ends. Painted at Étretat,
1894

Owned by M. O. Saincère

Girl in black with red bows in hair. Painted at Étretat,
1894

Owned by Mr. Elkins

In the Orchard. Painted at Étretat, 1894

Owned by Estate of John W. Alexander

Girl with reflection in mirror. Painted at Etretat, 1894

Owned by J. J. Cowan, Esq., Edinburgh

Girl in green, in orchard. Painted at Etretat, 1894

Woman in black. Painted at Étretat, 1894

Owned by Estate of Col. E. J. Allen

Girl in red, on divan. Painted at Etretat, 1894

Owned by Mrs. John W. Alexander

Study in Tones. Painted at Étretat, 1894

Owned by Knoedler & Company

Juliette Very. 1895

Owned by Mrs. John W. Alexander

Alethea (in blue). Painted in Paris, 1895

Répos. Painted in Paris, 1895

Justine. Painted in Paris, 1895.

Owned by Mlle. Rachel Boyer

Dancing Girl. Painted at Seabright, 1895

Owned by Miss Edna Allen

The Bronze Bowl. 1896

Owned by Mrs. John W. Alexander

Woman in Black. 1896

Owned by Mrs. H. Kirke Porter

Spring Flowers. 1896

Owned by Miss Annie May Hegeman

Girl in yellow, with cat. 1896

Owned by Mrs. John W. Alexander

Girl in figured black. 1896

Owned by Mr. H. K. Porter

Black and Red. 1896

Juliette. 1896

Owned by Miss Annie May Hegeman

The Black Cat. 1896

Owned by gallery in Odessa, Russia

The Mirror. 1896

Owned in St. Petersburg

Isabella, or The Pot of Basil. 1897

Owned by the Museum of Fine Arts, Boston

Juliette in green. 1897

The Blue Bowl. 1897

Owned by the Rhode Island School of Design, Providence

The Green Bow. 1898

Owned by Estate of John W. Alexander

Still Life (on wood). 1898

The Rose. 1898

Owned by Mrs. William Thaw

The Café. 1898

The Toilet. 1898

Pandora. Painted in Paris, 1898

Peonies. 1898

Owned by Estate of John W. Alexander

A Ray of Sunlight. 1898

Owned by the Minneapolis Society of Fine Arts

A Flower. 1899

Owned by Estate of John W. Alexander

The Mother. 1899

Owned by Estate of John W. Alexander

Autumn. 1899

Owned by Mrs. C. L. Blair

A Woman in Rose. 1902

Owned by Carnegie Institute

Memories. 1904

Owned by Estate of John W. Alexander

The Mother. 1904

Aurora Leigh. 1904 *C. V. Wheeler.*

The Green Gown. 1905

Owned by Estate of John W. Alexander

Study in Tone. 1905

Owned by Mrs. E. H. Harriman

Girl Reading. 1905

Owned by Mrs. John W. Alexander

A Rose. 1906

Owned by Estate of John W. Alexander

The Butterfly. 1906

Owned by Estate of John W. Alexander

A Quiet Hour. 1906

Owned by The Pennsylvania Academy of the Fine Arts

Marine. 1907

Sunlight. 1907

Owned by the Art Institute of Chicago

Phyllis. 1907

Owned by the City Art Museum, St. Louis

Aurelia. 1908

Owned by Mrs. John W. Alexander

The Glass Bowl. 1908

Owned by Estate of John W. Alexander

Study in Tone. 1908

Owned by Mrs. E. H. Harriman

Study in Green and Black. 1908

Study in Black and White. 1909

Owned by Mrs. John W. Alexander

June: Flowers. 1911

Owned by Estate of John W. Alexander

The Gossip. 1912

Owned by Estate of John W. Alexander

Primrose (panel). 1912

Owned by Estate of John W. Alexander

A Summer Day. 1912

The Ring. 1913

Owned by the Metropolitan Museum of Fine Arts, New York

Her Birthday. 1913

Sketch of Mark Twain

Sketch (unfinished)

Flowers

Owned by Miss Annie May Hegeman

Flowers

Flowers

Owned by Mrs. H. Kirke Porter

Juliette in pink (on wood)

Owned by M. Clément

MURAL DECORATIONS

“Evolution of the Book” Six lunettes in the corridor
of the Library of Congress, Washington, D. C.

“The Crowning of Labor.” Forty eight panels, in
Carnegie Institute, Pittsburgh.

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